



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



CRICHTON BROS. of London SILVERSMITHS

In Chicago: 622 S. Michigan Avenue

In New York: 636 Fifth Avenue

OLD ENGLISH SILVER TEA AND COFFEE SERVICES, Trays, Vegetable Dishes, Platters, etc., acquired from important private collections. Sold in New York and Chicago at London prices. Also reproductions of rare pieces of Old Silver—exact replicas of the finest models by the master artificers of the Queen Anne and Georgian periods.

A Rational View of Art

By OLAF OLESEN

RAPHAEL, Monet, Matisse — what confusion of opposing opinions and meaningless phases these names call forth! The public, the artist, the student ask, bewildered by contradictory statements in paint and print, What is art?

Some day the science of esthetics may answer that question, clear art of metaphysical verbiage and explain the various phases of artistic expression. The lack of a developed science of esthetics justifies perhaps the following outlined attempt at a rational view of art—an attempt undertaken to clear the ideas in the writer's mind, and incidentally help others to whom the different art theories seem confusing and contradictory.

Like all activities of living organisms, the seeking for esthetic satisfaction is fundamentally a form of the search for

"pleasure" and avoidance of "pain." Pleasure, meaning that which is favorable to life at a given stage of evolution, quickens life impulses. Pain, meaning that which hinders life at a given stage of evolution, deadens life impulses, and as far as our knowledge goes ultimately extinguishes life.

Esthetic need is a more or less keenly felt emotional and intellectual hunger, which is probably the desire to recall some impressive experience and to satisfy certain instinctive longings, relative to our search for "pleasure." For instance, the appeal of color to the esthetic sense may be explained to some extent as a repetition of the pleasurable experience of discovering ripening fruit among foliage (a juxtaposition of color, often complementary), and the consequent satisfying of hunger. The association of notions of warmth with the colors

orange and red is probably due to these being the colors of fire and reflected sunlight.

Possibly the esthetic satisfaction derived from different curved lines is due to these lines being recalls of the lines of the human body, thus relating themselves with sex instinct.

These few examples indicate a common foundation for esthetic emotions. Esthetic need, however, must be as variable as individuals are. Furthermore, esthetic need necessarily changes as our environment changes. Modern industrial life, with its flood of brilliant artificial light, its speed and turmoil, and its change of moral values, leaves impressions on the individual with a consequent esthetic need, for which we in vain seek satisfaction in the artistic expression that satisfied the esthetic need of 50 years ago.

While, therefore, the development of a science of esthetics may emphasize certain fundamental laws for esthetic satisfaction, it will also show the necessity for the greatest possible freedom of artistic expression, which, if sincere and satisfying, must change as the environment changes and vary as the individual varies. If our brain after a certain age gradually loses receptivity to new impressions we also lose the appreciation of esthetic expression for those new experiences which impress a younger and more receptive brain. This would partly explain the intolerance and the contradictory opinions regarding the newer and older forms of artistic expression. It also explains why the standards imposed upon the artist by the conventional jury of our exhibitions necessarily becomes repressive, resulting in monotony, and is partly the cause of the paucity of esthetic satisfaction obtained at these exhibits.

Another and more important cause is the misunderstanding of the aim of art. As that aim is to give esthetic satisfaction, and as we still lack a developed science of esthetics, it becomes necessary to examine

DREICER & C^o
Jewels
FIFTH AVENUE at FORTH-SIXTH
NEW YORK

Pearls

AT all times, the DREICER collection of Oriental Pearls is large and comprehensive, facilitating the selection of a Pearl Necklace, or the improvement of an existing necklace by the addition of individual Pearls of any size, color or orient.

The 'HOPE' CHAIN—or start of a Pearl Necklace—is now introduced by DREICER & CO. 'Hope' Chains are made in platinum, carrying as a beginning one, three, five or more Pearls—the idea, of course, being the subsequent addition of a Pearl every Birthday, Christmas or Special Occasion.

DREICER & C^o
Jewels
FIFTH AVENUE at FORTH-SIXTH
NEW YORK

MIDDLE-WEST BRANCH
THE BLACKSTONE
CHICAGO



Danersk Decorative Hutch (P-35)

Made in our North Carolina Mountain Shop and decorated in colors of Old English tradition. Finished in antique Walnut tone or painted Gobelin Blue or Ja le Green. A piece complete in itself of decorative charm for any furnishings. Interior arranged for special needs on order. Height 40"; length 40"; width 19"

DANERSK
DECORATIVE FURNITURE



For informal rooms, bungalows or country houses. Illustrated literature sent on request.
ERSKINE-DANFORTH CORPORATION
2 W. 47th St. New York

All Artists

Professionals or Amateurs, will find at

DEVOE

Everything for Art Work in the most complete stock in America.

Colors Brushes Canvas Boards
Oils Mediums Boxes
Easels Studies
Etc.

White China and supplies for Ceramic Work.
China firing.

Ask your dealer for Devoe goods or

Devoe

14-16 W. Lake Street,
CHICAGO

those works of art which have given nearly universal esthetic satisfaction in order to determine what qualities give them their artistic worth. This, it will be found, does not depend upon the subject, which may be still life, figure, landscape, or combinations of these, but upon the choice of arrangement of color, mass and line, irrespective of what these represent. This arrangement is seldom if ever observed in nature. a reason why photography is usually not esthetically satisfying. It is generally conceded that the art previous to and including the Italian renaissance is the greatest art of historical times; also during that period representation was subordinate to choice of arrangement or composition. After the height of the renaissance period the craftsmanship of representation gains, and during neoclassical and romantic periods the two antagonistic elements, realistic representation and composition, are united with a result so "theatrical" and stultified that realism with its many interesting problems gains ascendancy over the more difficult and obscure problems of composition. The conventionally accepted painter of today is master of the craftsmanship of representation. Composition has become secondary, with a consequent lessening of esthetic satisfaction.

This perverted condition of art is upheld and strengthened by the instruction in art schools, which is chiefly based upon dexterity in representation. When a model is posed before a class of 12 to 50 pupils it becomes impossible for each student to choose an esthetically satisfying aspect of the model. If the student, through the composition class or otherwise, develops the desire for esthetic satisfaction it becomes increasingly difficult for him to work from a model or an object where the esthetic need is antagonized, especially when the demand for photographic exactness excludes any other but slavish representation. Rarely the student rebels. More often he effects a compromise, and through years of

RATIONAL VIEW OF ART

arduous training succeeds in subduing the desire for esthetic satisfaction to the pride of affluent craftsmanship, gold medals, and honorable mention, and becomes an upholder of a pernicious convention.

The ultra-modern movement in art is a more or less conscious revolt against the predominance of representation, a revolt often carried to illy considered extremes. But it seems unquestionable that a modern renaissance will place the more emotional appeal of color and line above the more intellectual appeal of realistic representation. It is not likely we will have a repetition of the atrocious combination of composition and realism of the historical painter of the romantic period. Rather a conventionalizing of representation into suggestive forms.

The tendency of these to become stereotype patterns may result in eliminating representation of things as such altogether. With a full understanding of the emotional effects of various combinations of color, line and mass it is possible, even probable, that painting will liberate itself from the need of representation and become akin to music in its esthetic appeal.

* * *

WAR AND THE EXPOSITION

WHAT will be the effect of the European war upon the Panama-Pacific International Exposition? The answer is written in the Exposition palaces and grounds—already completed and immune from any baneful influence; in the completed allotments of space for every square inch of exhibit space in every palace—over 60,000 exhibitors being represented, with nearly half the exhibits already on the ground and the rest assembled or on the way, from forty-two foreign nations which are participating officially, nine other foreign countries which are exhibiting unofficially and forty-three states which have official representation and in the fact that transportation experts everywhere report that all indications point to a much heavier attendance than could have been ex-



MME. ALLA
R I P L E Y

Creator of Costumes,
Specially designed to
Enhance individual
Charm, conducts an
Establishment where
the Art and Science
of Dress are studied
and Practiced in
Every Elegant Detail

622 South Michigan
Avenue :: Chicago



Bailey Gowns

Are Original Creations Designed by an American Woman for American Women. Leaders of Fashion all over the country know that in addition to the best of material, workmanship and service, I offer

Ideas

nowhere else obtainable and never duplicated.

Once a patron, my special methods of fitting enables me to serve you to your entire satisfaction at a distance and without fittings.

5 N. Wabash Ave. Kesner Bldg.
Suite 1314 :: Chicago

WAR AND THE EXPOSITION

pected had there been no war. The world seems to be headed California-ward.

As for evidence to support these general statements all bearing out the claim that Europe's extremity is our opportunity, columns of space can be filled with it. For the purpose of this article the Exposition activities of the European nations will supply sufficient "straws" to show how strongly the winds are blowing toward San Francisco.

Briefly, thirteen of the nations and dependencies now engaged in the bloody business of war have sent or are sending exhibits to the Exposition. In many cases these foreign exhibits are installed in the palaces. Of the thirteen belligerent countries participating at the Exposition, nine are represented officially with governmental appropriations for exhibits and most of them for special buildings.

The thirteen countries at war and which are represented at the San Francisco world celebration are: Germany, Austria, France, England, Servia, Turkey, Belgium, Poland, Canada, Australia, New Zealand, Newfoundland and Japan. Other European countries which are taking official part here are Italy, Greece, Spain, Holland, Denmark, Sweden, Norway, Portugal, Monaco and Bulgaria.

How vital such representation at this Exposition is regarded to the warring nations is shown by the fact that even Germany has made final arrangements to occupy two whole blocks of space in the Palace of Liberal Arts with an extensive exhibit of scientific and industrial products and processes—a space twice as large as that occupied by most countries or states. Germany also is sending to San Francisco on board the Exposition ship, the U. S. naval collier, "Jason," a large collection of the art treasures from her galleries, including one of the greatest masterpieces of Rubens and other works from the Munich gallery. Nor is this all that the Germans are doing. Al-

WAR AND THE EXPOSITION

ready there have arrived in America the best paintings of forty modern German artists, consigned to the Palace of Fine Arts at the Panama-Pacific International Exposition.

The canvases of these forty Teutons originally were intended to be shown at the Carnegie Museum exhibition in Pittsburgh; but realizing that the eastern exhibitions could not hope to compete with the international show in San Francisco, the Carnegie Museum authorities abandoned the idea of making an exhibit, in favor of the Panama-Pacific celebration. Nor was the proposed Pittsburgh exhibition the only one which threw up its hands, abandoned its plans for a show, and sent its exhibits to San Francisco. There were two others. One, the greatest art exhibition in Europe, which is held every three years, was the International Fine Arts Exhibition at Venice, Italy, which was postponed on account of the war after the exhibits from the warring nations had been assembled.

The paintings of the forty German artists alluded to have had their share of the vicissitudes of war. A week before the outbreak of hostilities these paintings after having been shown in the East were shipped back to Germany. By the time the steamer reached the other side the war had broken out and the canvases could not be delivered to their owners, many of whom were at the front. On their return to America J. E. D. Trask, chief of the Exposition Fine Arts department, secured them from Director J. W. Beatty of the Carnegie Institute as a portion of the foreign loan collection. The German artists represented include such masters as Franz von Stuck, who is represented by his painting, "Summer Night," which the Exposition has insured for \$5,000; Leo Putz of Munich, whose "Shore" scene is insured for \$3,500; Benno Becker, Otto H. Engel, the etcher, and Ulrich Hubner, all master craftsmen of Munich; Rudolph Helweg, who sends the "Pool of London"; Jan Priesler, who contributes "Motive of a Tale"; and Willy Ter

I Will Develop Any Woman's Bust



I Will Tell Any Woman Absolutely Free of Charge How To Do It Positively And Safely.

Many women believe that the bust cannot be developed or brought back to its former vigorous condition. Thousands of women have vainly used massage, electricity, pump instruments, ointments, general tonics, constitutional treatments, exercises and other methods without results.

Any Woman May Now Develop Her Bust

I will explain to any woman the plain truth in regard to bust development, the reason for failure and the way to success. The **Mdme. Du Barrie Positive French Method** is different from anything else ever brought before American women. By this method, any lady—young, middle aged or elderly—may develop her bust from **2 to 8 inches in 30 days**, and see of the lack of development. It is based on scientific facts absolutely. This method has been used in Europe with astounding success, and has been accepted as the most positive method known. To any woman who will send a 2c stamp to pay postage, I will send complete illustrated booklet of information, sealed in plain envelope. Address

Mdme. Du Barrie, Suite 442 Fullerton Block, Chicago

Winsor & Newton, Ltd. Slow-Drying Moist Water Colors

In $\frac{1}{4}$ in. by 2 in. Tubes only, for hot countries or in hot summer weather.

STUDIO SIZE

OIL COLORS AND WATER COLORS

Are just the same as the ordinary size Tube Colors, but at a 25% reduction, thus greatly benefiting artists who work large canvases.

COMBINATION PAINTING BOARD (Charpas)

For Oil Paint—Water Color

Pastel, Charcoal, Chalk or Pencil. Can be fixed by steam, being held in front of a steaming kettle.

CANVAS FOR OIL PAINTING

Smooth, Single Prime and Roman, from 27 inches to 84 inches wide, always on hand.

Raffaelli Solid Oil Colors and Canvas

REVIVAL OF THE ANCIENT ART OF FRENCH PEN PRINTING

For painting on Gauze, Satin, Silk, Velvet, Brass and Wood.

OVAL SKETCHING PENCILS

Used more as a Brush. five grades, HB, 1B, 2B, 4B and 6B. Price for set of five by mail 60 cents.

Send Five Cents for Catalogue

New York Office, 298 Broadway, N. Y.



THEODORE S. BERGEY

BERGEY'S CHICAGO OPERA SCHOOL
430-431 FINE ARTS BUILDING
Telephone Harrison 1595

Voice Culture, Singing and the Study of Opera in French, Italian, German, English, Stage Department, under Theodore S. Bergey's personal direction.

Piano Instruction, Coaching, Accompanying, by Mrs. Ethel Sutherland Bergey.

An American School with all the advantages of Europe. Has been recommended by Teachers and Singers of great reputation in Europe and America.



ETHEL S. BERGEY

WAR AND THE EXPOSITION

Hell, who is sending the "Inland Sea." The total amount of insurance on this one collection, assumed by the Exposition, is over \$50,000.



FRANK P. ALLEN JR.
Director of Works of the Panama-California Exposition

(Note.—Mr. Allen's duties at the first all-year exposition in history were much greater than his title would indicate, for on him fell not only the direction of his division, but also the designing of nearly all the buildings and the landscape work itself. The California Building and the other structure of the west quadrangle, the Fine Arts Building, were the work of Bertram G. Goodhue. Mr. Allen performed one great service in transplanting the exposition to the highest part of the 1,400-acre mesa in Balboa Park, to which he built as a mightily imposing viaduct the Puente Cabrillo which bridges the deep canon. Thus he was enabled to design the scheme for the superb landscape architecture which blends in perfect harmony with the Spanish Colonial buildings, in themselves constituting the great renaissance of Spanish Colonial architecture, a noteworthy feature of the permanent value of the Exposition Beautiful. The accompanying article tells something of the origin of this school of architecture and Mr. Allen's estimate of its possibilities.)